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## Treatment of Designs.

### THE BECKWITH PORTRAIT STUDY. (COLOR PLATE NO. 1.)

ON page 12 Mr. J. Carroll Beckwith makes his own suggestions to those who would copy his spirited portrait study of his friend, Mr. W. A. Coffin.

### ROSES, BY V. DANGON. (COLOR PLATE NO. 2.)

THIS facsimile of the original painting in oils will be found full of suggestion for the student. It is not often that roses of so many different species and colors are combined so harmoniously. Although the large light Malmaisons are made to predominate, yet they mass most agreeably with the yellow Maréchal Neils and the warmer tea roses. As a counterpart to these we have the smaller red mass above, giving a rich warm centre, though thrown back enough to relieve the stems of the white cluster roses and buds. Without the latter species we should have had too much solidity; these give an open, delicate effect, such as is required for the upper and outlying portions of the composition. But few leaves are used, except those that serve to relieve the roses. The vase is of old bronze-like copper, rich and warm in color, with high light upon it that responds happily to the lights on the roses. The background produces no strong contrasts, as it partakes so much of the general shadow tints. Notice that the light comes from the right of the group. Now that we have analyzed the general scheme, we can discuss treatment, as we have effects here that are peculiar to oils, and it is best not to force any other medium into an attempt to produce them. Water colors, for instance, would lose their true characteristics if used for actual copying in this case. Although as studies portions of the picture contain valuable truths for workers in gouache and water color. Observe that the vase is considerably to the left of the centre; it should be outlined with precision: then locate the roses and leaves, being careful to get them perfectly correct as a mass, but leaving details to be carried out at a later stage. Set the palette first for the background and the vase, employing white, Naples yellow, yellow ochre, raw and burnt Sienna, ivory black, rose madder, and a little cadmium and lemon yellow for the high lights on the vase. The olive tints in the background and vase depend upon black and yellow ochre, and the violet tints in the background upon the careful introduction of rose madder. The background should be laid in very freely with a large flat hog-hair brush, and carried thinly on all the outlines, never leaving off abruptly against them. The vase must have its first painting of its general coloring while the background is fresh; but the higher finish may be deferred. The roses and leaves that come directly on the background should also be painted while that is fresh. If the canvas is kept away from heat and draught, the color will dry slowly; inverting it over water will retard the drying still more. Clear white may be used to map in these roses first, as it will soften into the background tint somewhat. Employ hog-hair brushes for the flowers. For all the roses the respective shades will call for the olive and violet tints produced on the first palette, also for lemon yellow; and they will be very transparent if laid on deftly, without much manipulation, adding finally strong lights where they are required. Lay in the light and the dark greens of the leaves as they occur, aiming to give the light the first chance, as the shadows will be more transparent if carried thinly over the lighter color. Black and white will be wanted when the greens give way to gray tones.

If the large rose that has fallen on the horizontal surface down at the right, and the smaller one immediately above it can also be painted in before any of the color dries, then all the rest may wait without fear of marring the general keeping. The most natural way of working upon an original study is from the centre outward, and it is always more desirable where the entire work can be done before any drying takes place. It will be understood that this picking and choosing is an expedient devised in order to make the freshly painted background avail, and yet secure plenty of time for a large part of the work. If the composition is so elaborate or extensive that this method is not practicable, the background may be treated as in portraiture. The two roses indicated above may be painted petal by petal, but the better way is to lay a thin rose color over an entire surface. This should be rose madder, if English, American or German colors are used, and "laque fixe de garance," if French colors are employed. Then develop the petals by applying, in the lighter parts, white and Naples yellow; in the shadows, Naples yellow and "terre verte"; the latter being complementary to the under, rose color, will give the neutral tint. The deeper central touches want pure rose laid more heavily. If one is skilful enough to combine the colors as required and lay them where they belong at once, they will appear purer and more life-like than when worried and coaxed to come to order. The rose that is lying down would, of itself, make a pleasing little study, detached from the picture.

Assuming that it is now necessary to let the background dry, it should be left until there is no tack to it, so that it will bear oiling with poppy oil before the work is resumed. Let the mass of red roses now be laid in with rose madder or "laque fixe de garance," and the petals developed as follows: Burnt Sienna and ivory black in the deepest places, burnt Sienna and scarlet vermilion where they are brightest and warmest, black and white where there is an appearance of gray, white and Naples yellow in the lights. The young buds belonging to the white cluster roses really take the colors of the red roses, and the centre of the warm tea rose at the extreme left wants the same. The Maréchal Neil above and that one far to the right should be painted in first with lemon yellow; then warmer yellows, cool grays, and white slightly tinted with pink, if applied as they are respectively called for, will develop the petals. The central mass of roses now want much the same treatment as the two pink ones first described. The Malmaisons have more color than those produced in our greenhouses here—their prototypes were grown in the open air in sunny France. In finishing the vase let the colors lie in abrupt angular patches the better to give the metallic effect. Smoothing down will only weaken. Remember that a published plate is necessarily smoother than the oil painting that it represents, and one should copy its effect, not its actual surface. Poppy oil or the best retouching varnish should be applied to the whole of the canvas before the final finish is given, and a good view from a proper distance must decide if all is in keeping.

H. C. G.

### ROYAL WORCESTER. (COLOR PLATE NO. 3.)

FIRST tint the plate with matt white and have it fired. Then draw the outline carefully with a lead pencil and lay a thin wash of sky blue over the design. Shade with the same color applied in thin washes, until as dark as the example. The leaves are deep blue green, shaded with brown green and dark green No. 7. For the brown leaves use chestnut brown shaded with the same. Outline with gold or raised paste and gold. Directions for using raised paste were given with design No. 2. The gold should be applied with a stippling brush. (See M. B. Alling's articles on "Royal Worcester" under China Painting department.)

### PAPER AND ENVELOPE REPOUSSÉ BOX.

THE brass for this should be in one piece and of 7 Metal or 25 Standard Wire Gauge. After the metal has been properly prepared the design should be transferred accurately upon it. Fasten down the sheet of brass to the cement block and begin the outlining with a tracer similar to No. 16, but a few sizes smaller. The curves should be done with freedom and all corners should be rounded off. Throughout this design angularity and stiffness must be avoided, for roundness is the chief characteristic of the style. When the outlining is done, remove the metal from the block, clean and reverse it. Start the raising with as large tools as possible, keeping them somewhat away from the edges, the intention being to imitate old German work, with its rounded simplicity of form rather than the French or Italian styles in each of which the characteristic is sharpness of definition. Where the edges of leaves require a certain amount of clearness, trace a line with a blunt tracer, just inside that of the outline, using the same freedom as in the first outlining. The depth, however, should be varied, in order to obtain the proper effects. Having gone over all the raising, detach the metal from the cement block, clean it, fill up the back with cement and replace it on the block, with the face, of course, uppermost. Take down those portions of the background which have come up accidentally during the process of raising. Use coarse mats both for the background and tooling over the leaves such as 50 or 41, and 70 or 71, respectively. These will preserve the character of the style better than smooth or fine mats. The edges of the leaves and other edges, should not be sharpened up when the tooling is done, nor the outline obliterated, as is usual when working in other styles. The manner of making up will be clearly seen from the drawing itself, noting that the dotted lines mark the points at which the strip should be bent. The partitions for separating the paper from the envelopes, etc., may be of thin wood, which the amateur will find more easy to manage than metal.

### NUT PLATES.

AT the request of several subscribers we begin this month a new set of six nut plates to go with the six published.

(1) *The Buckeye, or Horse-chestnut.*—The leaves should be painted in dark green, grass green and brown green, with a very little apple green in the high lights. For the unopened nut pods use apple green and mixing yellow, shaded with yellow brown. Some of the thorns are to be brown and some green. The opened pod is to be painted with yellow brown, shaded with dark brown. For the nuts within it use yellow brown, shaded with red brown. Leave the white of the china untouched for the high lights, and shade a very light purple tint from that spot into the surrounding yellow color of the nut.

(2) *The Beech-nut plate.*—The foliage should be outlined in brown green, and painted with grass green and dark green with light bluish green high lights. Paint the nuts with a wash of yellow brown, shaded with deep red brown and dark brown. For the stem employ gray, shaded with brown. The little buds should be brown, and the end of the stem where the new wood shows, yellow.

### LAST TWO OF THE SET OF FRUIT BOWLS.

(11) *Orange Blossoms.*—Paint the nearer or more vivid leaves with apple green and mixing yellow, shaded with brown green and grass green. The fainter leaves under the blossoms should be put in with apple green and sepia. Shade the blossoms with gray made of carmine and green No. 7. Paint the stamens jonquil yellow shaded with orange yellow. Put white on the high lights of the petals, so as to make them very slightly raised.

(12) *Peach Blossoms.*—Use carmine No. 1 and mixing yellow to outline and tint the blossoms, with a little green No. 7 in the shadows. Tint the sepals flesh red, shading with dark red brown. Paint the stamens jonquil yellow shaded with capucine red. The leaves are to be painted with grass green and mixing yellow shaded with yellow brown. The stem should be yellow brown shaded with dark red brown. If this plate has the ground tinted let it be in cream color.

### THE VASE DESIGN. (Page 17.)

THIS design is exceedingly well suited for a modification of the "Royal Worcester" style which has lately been popular with some of our best American china-painters. To carry it into execution, begin by tinting the vase all over with yellum. The great difficulty in putting on this tint perfectly smooth has hitherto been encountered in grinding down the colors to the proper consistency; now, however, several firms keep it ready prepared in a moist state. All that is needed is to add a little copal oil and spirits of turpentine to thin the paste slightly on the palette, and it is then ready for use. A sample prepared by M. T. Wynne has just been tested with quite satisfactory results. When the tint is thoroughly dry, let it be fired before proceeding further. It will then be unnecessary to scrape off the tint within the lines of the design, which is a tedious process. When fired, draw the design with a finely pointed pencil, or transfer it in the usual way. Before doing this, tint the lower part of the vase, from midway in its height, with Lacroix yellow brown, taking care to blend it off with the cream-colored vellum so that the line where they join is imperceptible. Near its base the vase should be shaded down with chestnut brown; but this color can be put on when the painting is completed, or else scraped off within the lines of the design. Begin painting the flowers by putting a flat tint of egg matt yellow all over them. When dry, shade thinly with red brown mixed with dark brown Nos. 4 or 17, in Lacroix colors. Outline both flowers and foliage with red brown. For the foliage it is as well to wipe out the yellow tint in parts. Use matt blue green mixed with light yellow green for the flat tint, and shade when dry with matt bronze green. Should the chestnut brown at the base of the vase fail to look sufficiently rich, add a little of the color of the flower shadows. The ground of all the decoration of the neck of the vase must accord with that of its base. The flowers and light bands repeat the coloring of the flowers on the body of the vase. The outline of a round object showing only one third of its circumference, it will be necessary to repeat the design in varied fashion on the other side.

IN an address at Onslow College, England, not long ago, Lady Dilke maintained that English artisans were far behind French and Austrian competitors. The French and Austrians owed their enviable position in the world to the establishment of art schools, in which a boy had an opportunity of showing his individual aptitude, and being subsequently transferred to the department of industry for which his abilities qualified him. The maintenance of art schools cost the governments of the countries referred to less than those belonging to the English Government, and showed much better results. She advocated the Austrian system.

THE highly finished chalk drawing from the antique no longer holds the position it has occupied as a test for passage into the (London) Royal Academy schools; candidates must show in addition specimens of their achievement in other branches, including a drawing of a head from the life and a composition.

## Correspondence.

### ADVICE ABOUT INTERIOR DECORATIONS.

SIR: Will you favor me in your next issue with some suggestions for the decoration of walls and ceilings. (1) The hall is finished in hard wood (red birch) and has an oak mantel; the corner window looks toward the northeast. There is a spindle work arch directly across the hall where the stairs are; the carpet is a Wilton, a cream ground with small geometrical pattern in gray green, old rose and wood brown. What would be suitable for the ceiling and walls of this hall. I do not want paper. Shall I kalsomine them? I wish it to be a warm looking hall. (2) The drawing-room has a wide window facing north and a window looking west. The carpet is an Axminster, cream ground with a conventional design of dark rich colors. The portières are peacock blue, the window curtains of pale blue green and gold silk and natural linen shades. The woodwork is of birch. The dining-room facing south and west finished in birch also, with black walnut mantel, walnut furniture, same carpet as drawing-room. Could you suggest colors for walls and ceilings of these two rooms which open into each other. (3) The bedroom over dining-room is finished in imitation of mahogany and has a mantel and over-mantel of the same between the windows; the carpet is light blue ground, with light and dark cream pattern, with touches of terra cotta in the border. The furniture is about the same color as the woodwork. (4) Front bedroom, mahogany finish, carpet same as lower hall. Brass bedstead with canopy top. I have no furniture for this room. What would be suitable? I thought of oak with brass finishings. Can you suggest a pretty drapery and spread for the brass bed, suggestions for the walls and ceilings of these two bedrooms?

E. A., Ontario, Canada.

(1) In advising wall and ceiling decorations to harmonize with carpets and draperies already in use, we can only suggest a general scheme of color, as it is difficult to realize successfully the exact effect of a combination of colors though the most careful and clever description be given. As a rule more cheerful effects are obtained by using paper than kalsomine, although good results may follow the latter if a judicious selection of color and tone is made. It will be easier for you to find paper to harmonize with carpet and draperies and produce the effect you desire, than to order the kalsomine colors. Terra cotta would be a good color for the hall. The patterns obtained by the same color in several tones would be preferable to a mixture of colors, though a fine tracery in gold would be admissible. Ceiling deep cream, with a carefully designed and rather deep border of gold tracery around and near the angle of the wall. (2) For the drawing-room use vieux rose paper with an all-over pattern of cream and small amount of gold. Frieze thirty-six inches, of larger pattern with cream and gold predominating. Ceiling deep cream color; dull gold picture gilt moulding below the frieze. The scheme of color for the dining-room may be bronze gold and peacock green, the bronze gold predominating; the ceiling cream and gold. (3) Select a paper having buff ground with blue scroll pattern, use a frieze thirty-six inches of bolder pattern showing some terra cotta shades, and let the ceiling be light buff, with a small all-over pattern. (4) We would suggest yellow and brown as a color scheme for this room. Furniture may be mahogany, with Empire brass trimmings. For both bedrooms, soft harmonizing shades of India silk, or some of the beautiful cretonnes of which there is an infinite variety, would be suitable for draperies.

SIR: Please give me suggestions for walls, ceilings, draperies and carpets in a new house. House faces south. The hall is finished in natural oak, the parlor in Prima Vera.

E. E., Pittsburg.

The first room one enters in a house should be distinctly cheerful. The reception hall may be hung with paper of a golden yellow ground covered with a large flowing pattern in brown not too deep in tone, avoiding a sharp contrast. The frieze may be about three feet deep, or six inches more, if the ceiling is high. Following a somewhat unusual method, make the frieze rather stronger in tone than the wall. If no paper can be found for this purpose, stencil a pattern to correspond with the paper in color, but decidedly darker in tone. For the cornice brown and yellow, with lighter shades predominating, to lead up to the dull yellow ceiling, covered with an all-over pattern in gold, would harmonize well.

SIR: In building a new house costing six to ten thousand dollars, would you advise me (1) to put a steel ceiling in either parlor, hall or dining-room? (2) Please suggest suitable finish for ceilings. (3) Would you advise a tile or hard wood floor in the vestibule? (4) Should vestibule be lighted by gas? (5) Should the dining-room be wainscoted? (6) If so, how high? (7) The woodwork is Southern pine with white pine panels in doors; the floor is hard wood of red oak. Should the wainscoting be pine? (8) What kind of gas fixtures and globes would you recommend? (9) Can you advise me on these and other details? (10) Would you think the four seasons good subjects for the four staircase windows, or would cupids and flowers be more appropriate? The hall is very light. I enclose plan of the house.

Mrs. J. P., London, O.

(1) Steel ceilings are more suitable for public buildings than private houses. (2) Tint or paper your ceilings in harmony with the color scheme of the rooms. (3) Tiles are suitable for the vestibule floor. (4) Use gas in the vestibule, with lantern fixture. (5, 6, 7). The ordinary wainscot is three feet high. It may be five feet in dining-room with good effect. Use same wood as trim of room. (8) Lamps are now used almost exclusively for lighting rooms in ordinary use, but gas should be in readiness for any occasion that demands a stronger light. Fixtures in imitation of candles are effective. (9) We can advise you in decorating and furnishing, if you will send plan and dimensions. For terms consult "Bureau of Home Decoration" in The Art Amateur. (10) Use no figures or flowers in stained glass unless designed by men whose work is acknowledged to be beyond criticism. Better use leaded glass of an all-over pattern in two colors—yellow and white or brown and yellow. A good work on the subject might assist you—"Decoration and Furnishing of Houses," by R. W. Edis, or "Interior Decoration," by Brunner and Tryon. The back numbers of The Art Amateur would be of service. There is no reason for using inside shutters if you dislike them.

SIR: Please give me some hints for painting and papering my bedroom, having two windows in it, one to the east and a dormer at the south side. At present the wood-work has on the first coat of paint for graining, the furniture being of cherry-wood. I should like to make it look as well as possible without too much expense. What is the latest in pillow shams?

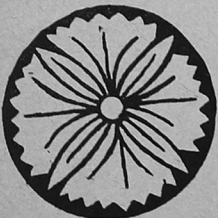
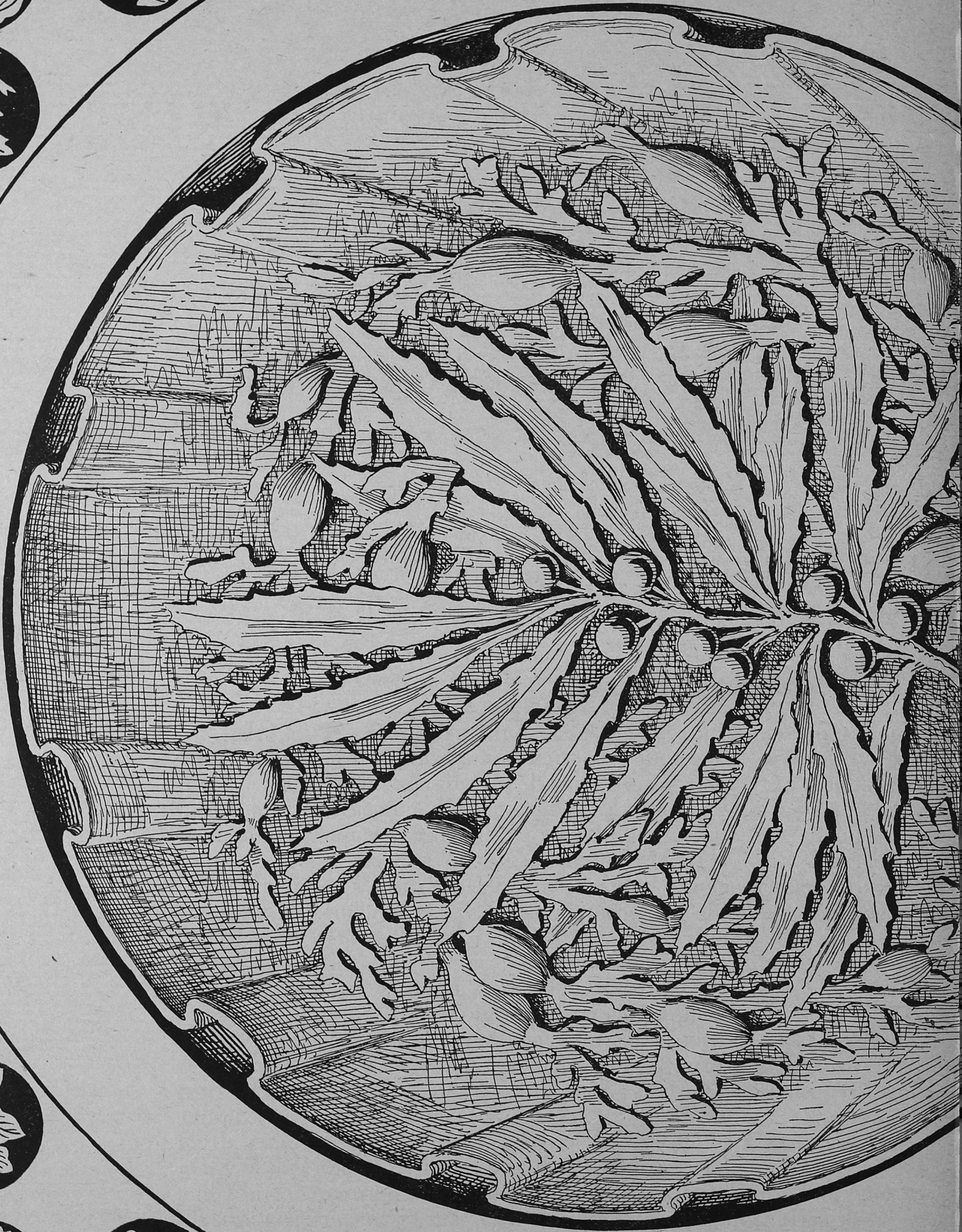
Mrs. L. R., Northville.

Use Vandyck brown paint for the wood-work, with yellow and brown wall paper, and deep cream color for the ceiling. Instead of a frieze, use a narrow band of the colors named, with a gilt bead above and a gilt picture moulding below. If there is



# Supplement to The Art Amateur.

Vol. 24. No. 1. December, 1890.





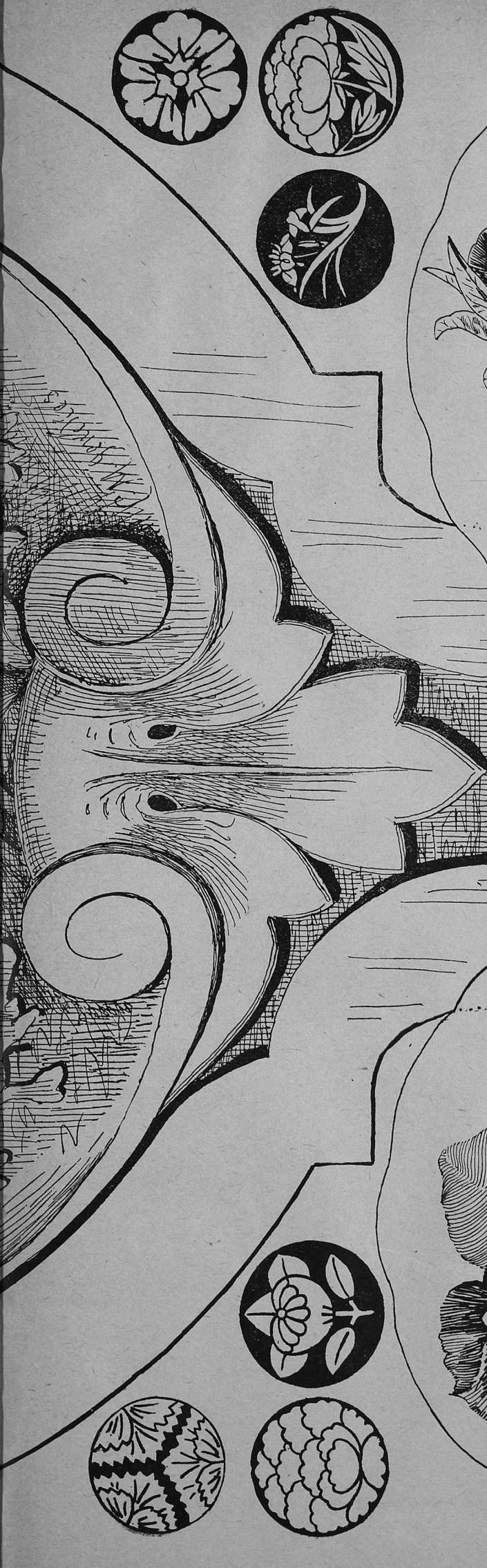


PLATE 884.—WOOD CARVING, CHAIR BACK.  
 GULF WEED (*Sargassum bacciferum*) and COMMON ROCK  
 WEED (*Fiscus nodosus*).  
 Third of a set of six. By C. M. JENCKES.  
 (The companion designs will follow.)

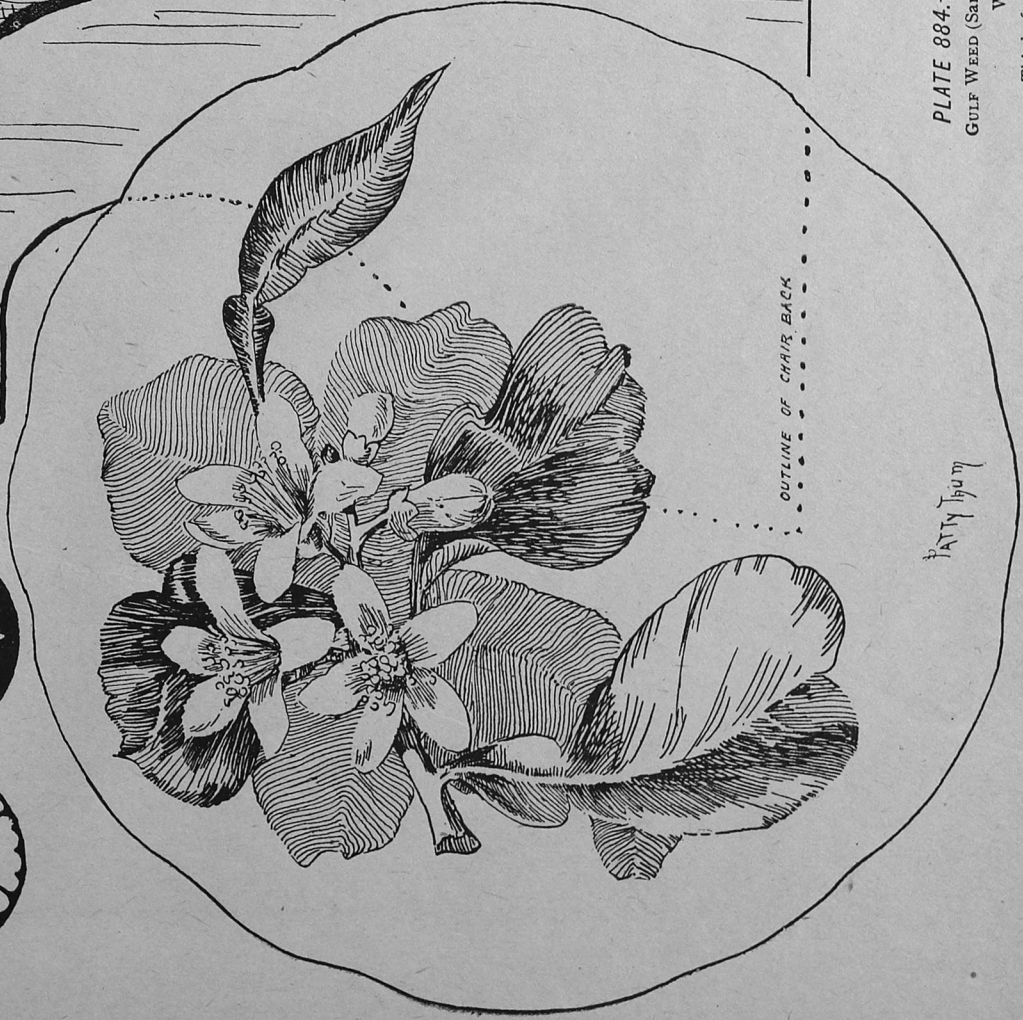


PLATE 884a.—FRUIT BOWL DECORATION. By PATTY THUM. Nos. 11 and 12. Completion of the set.  
 (For treatment, see page 25.)

PLATE 884b.—TWELVE JAPANESE ROUNDEL MOTIVES.





PLATE 886.—ONE COMPLETE DESIGN AND TWO CENTRES FOR Nos. 3, 4 AND 5 OF PIECES IN THE FISH SERVICE.

By MARION REID. (For treatment, see page 128, Vol. 23.)





PLATE 885a.—TWO OF THE NEW SERIES OF SIX NUT PLATES.  
By PAITY THUM. (For treatment, see page 25.)

PLATE 885.—TWO EMBROIDERY DESIGNS FOR TABLE LINEN.  
ROYAL SCHOOL OF ART NEEDLEWORK. Completion of the set of six.





PLATE 883.—BORDERS OF CHINESE EMBROIDERY.  
(For description, see article on page 24.)

PLATE 883a.—ALL-OVER DESIGN. By "THE ASSOCIATED ARTISTS."



# Supplement to The Art Amateur.

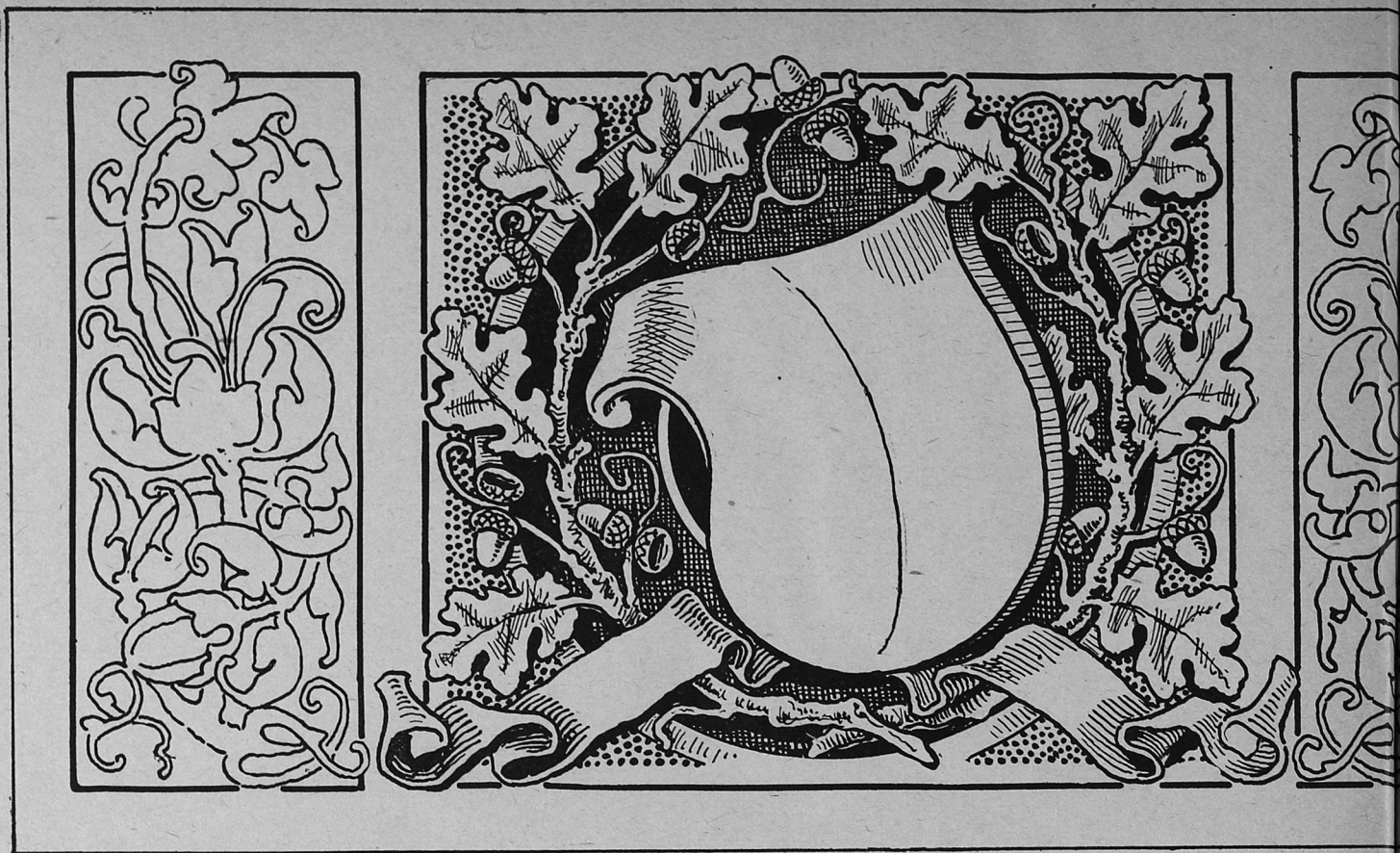
Vol. 24. No. 1. December, 1890.



PLATE 881.—OUTLINE SKETCHES.

By EDITH SCANNELL. Twenty-third page of the Series.

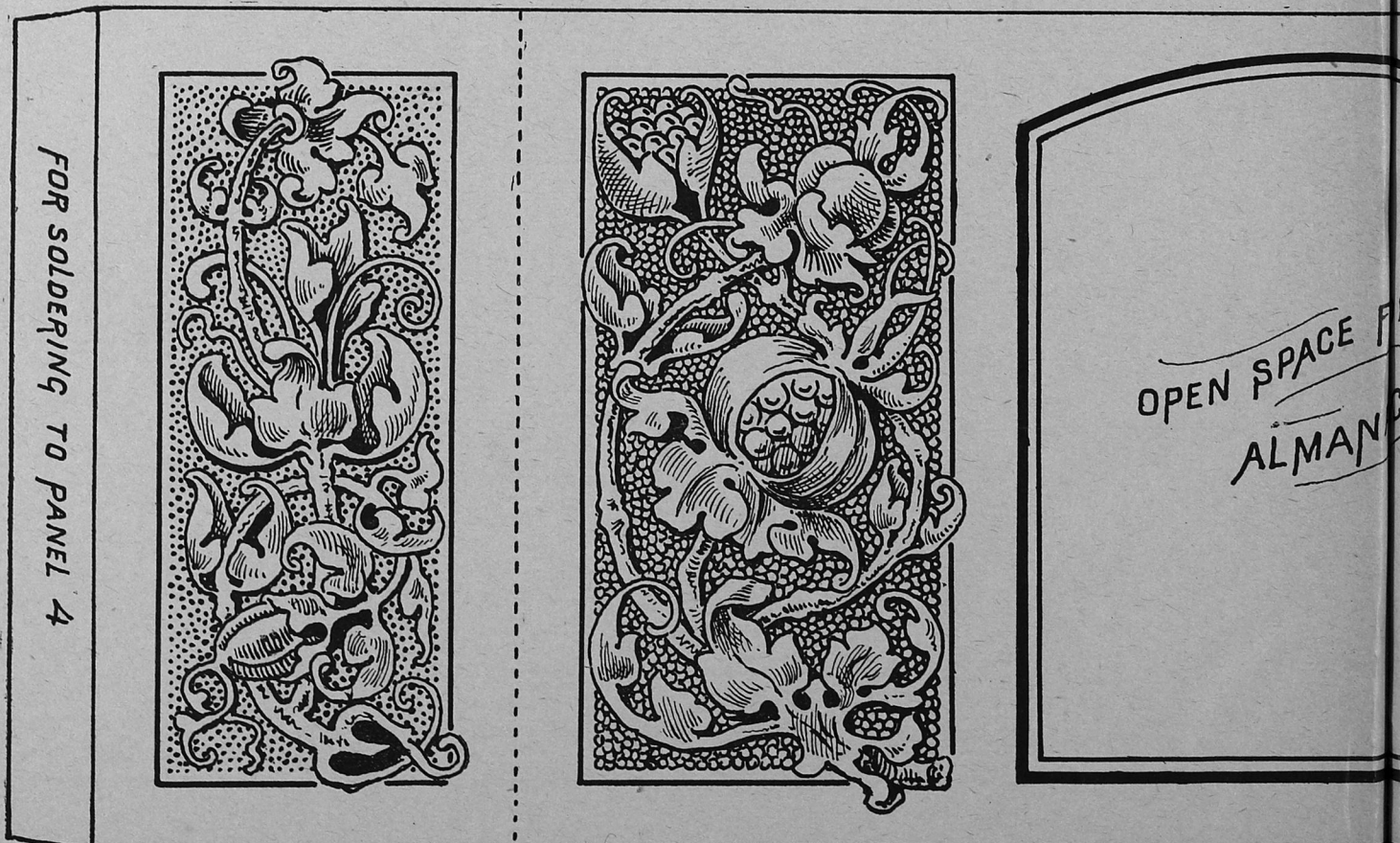




PANEL 4

WALNUT WOOD BLOCK

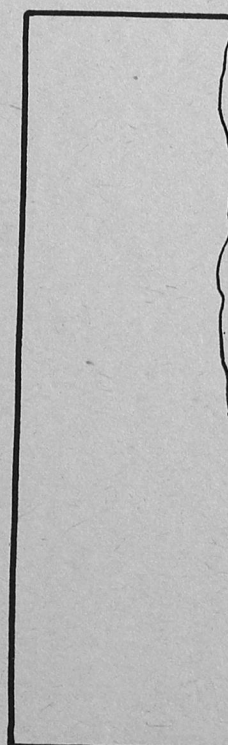
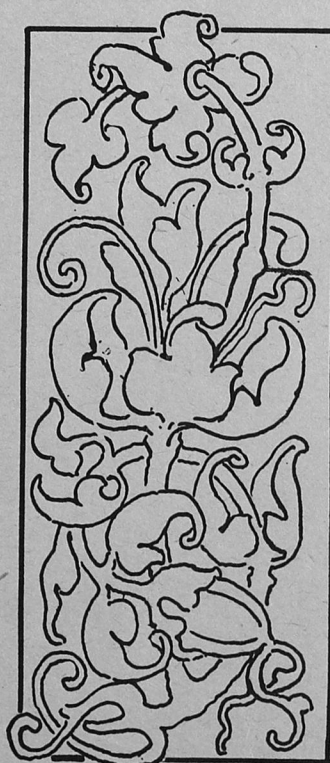
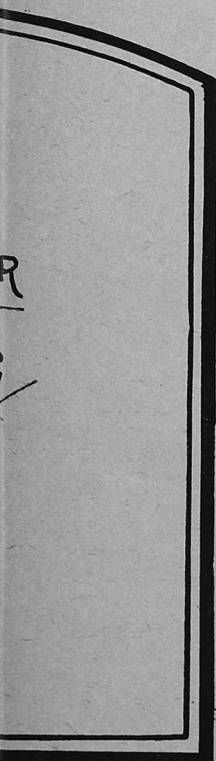
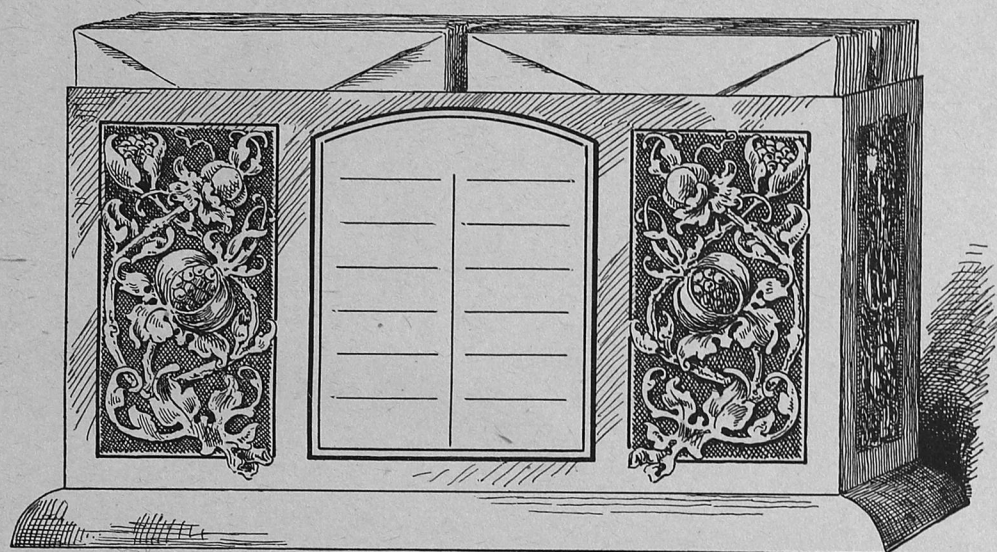
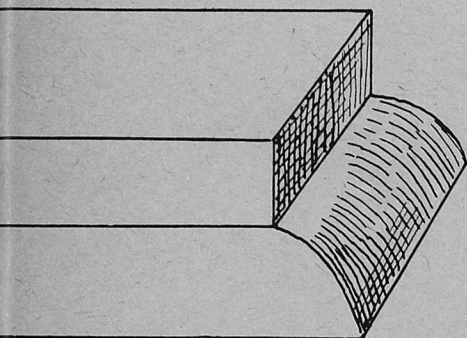
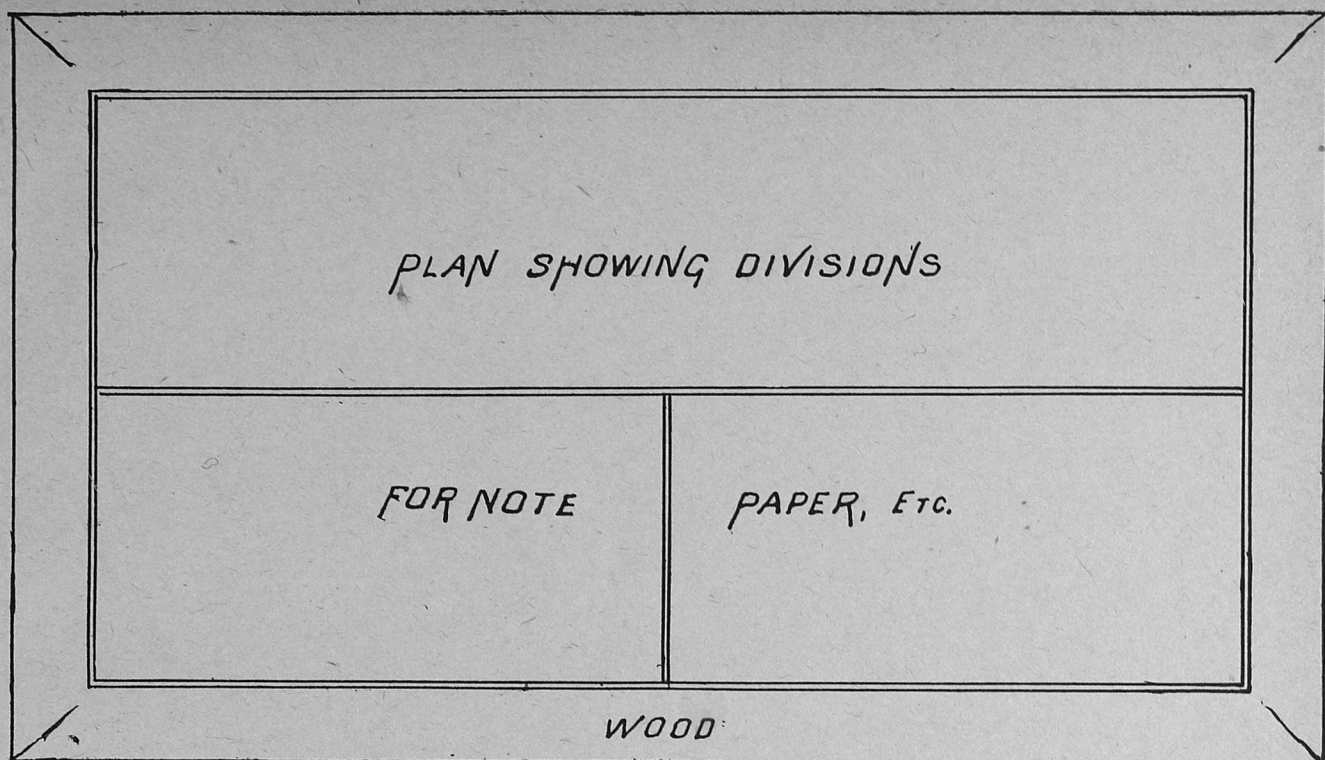
BRASS TO BE SLIPPED OVER AND PINNED TO THIS PIECE



PANEL 1

PANEL





PANEL 3

PANEL 4









ROYAL WORCESTER DESIGN (No. 1) FOR CUP, SAUCER AND PLATE.

By H. A. CROSBY.





FIELD DAISIES AND BUTTERFLIES.

BY ELLEN WELBY

(From the Original Water Color Painting.)

One of 36 Color Studies given with a Year's Subscription to The Art Amateur, for \$4.00.

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SCOTCH ROSE DECORATION FOR A CRACKER JAR.

By H. A. CROSBY.









June 1889

Cottrell  
Bryant

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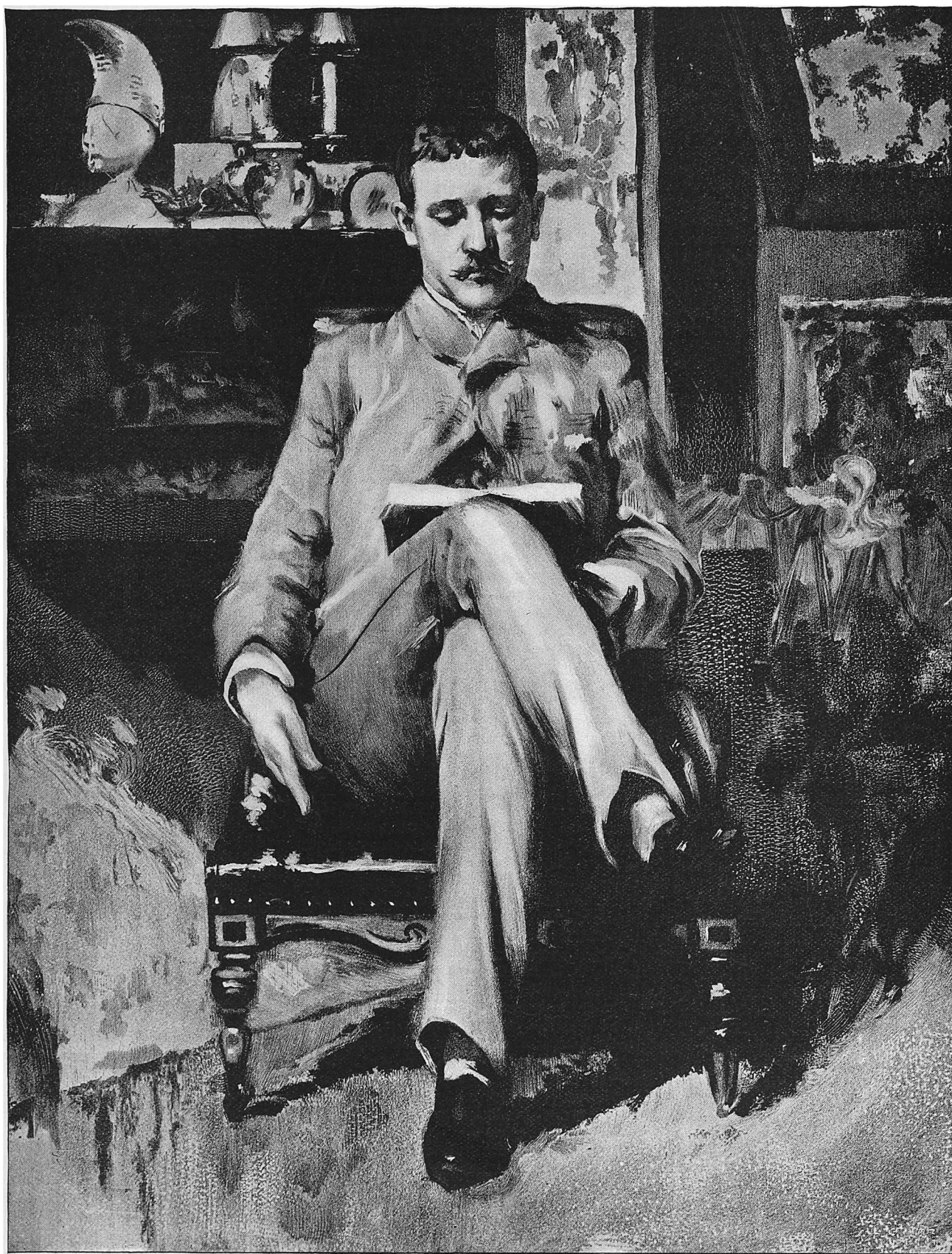
# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 24.—No. 1.

NEW YORK, DECEMBER, 1890.

{ WITH 8 SUPPLEMENTARY PAGES,  
INCLUDING 3 COLOR PLATES.



PORTRAIT SKETCH OF WILLIAM M. COFFIN. BY CARROLL J. BECKWITH.

(FOR THE FULL SIZE FACSIMILE IN COLORS, SEE SUPPLEMENT.)

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